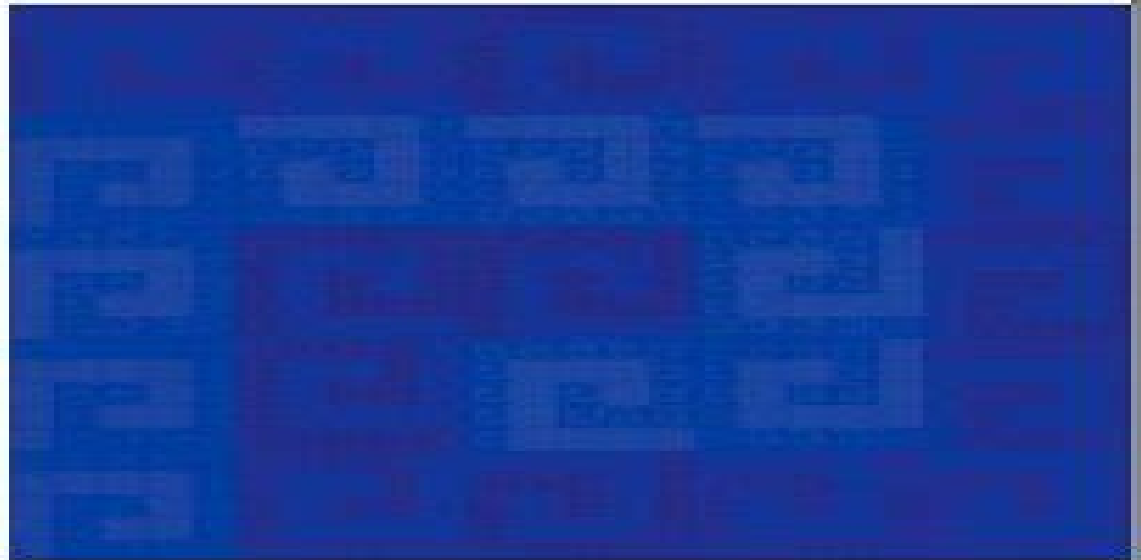


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Summary) Kent McGroarty, 2012-02-29 ABOUT THE BOOK The story of Odysseus in Homer's *Odyssey* is the quintessential story of the hero. The struggles that plague Odysseus are symbols for the sufferings all humans encounter and endure. Odysseus encounters with gods and monsters reinforce the idea that facing challenges is part of the human condition. His psychological and physical battles illuminate the necessity to rise above things such as greed, fear, temptation, and selfishness to focus on what is really important: the love of family. Like Odysseus, humans are at their best when we are able to stay strong in times of crisis, resisting the urge to give in to darker thoughts or feelings. Even today, the values upheld in the *Odyssey* serve as a beacon for those struggling to face life's challenges. MEET THE AUTHOR Kent Page McGroarty is a freelance writer. She is a frequent lifestyle contributor to online magazine *EDGE Publications* and Demand Media sites *LIVESTRONG.com*, *eHow*, *Home and Garden*, and *Local.com*. She has a B.A. in English from Saint Joseph's University. EXCERPT FROM THE BOOK In addition to leaving behind wife Penelope, Odysseus has missed the childhood of his son Telemachus, who was a baby when his father left for war. In the first book, Odysseus's palace has been overrun by suitors who wish to marry Penelope and subsequently rule his kingdom of Ithaca. The now-grown Telemachus desperately wants to get rid of the suitors who eat Penelope's food, drink her wine, and continually pester her to pick one of them as they believe Odysseus to be dead rather than dead. Luckily for Odysseus, his wife is about as clever as he is and finds ways to avoid their affections. She remains faithful to Odysseus, though one of the suitors, Antinous, plans to murder Telemachus, whom he views as his only threat to the throne of Ithaca. Greek goddess Athena, disguised as old family friend Mentis, descends upon Ithaca to inform Telemachus that his father is still alive. Odysseus is imprisoned on an island with Calypso, a beautiful nymph in love with the hero. The goddess prepares Telemachus for a quest to find his father as Odysseus no longer has a ship or crew with which to leave Calypso's island. Telemachus sets out to look for Odysseus, and through his visits with Greek kings Nestor and Menelaus, the reader learns more about Odysseus's journey. Odysseus himself also tells of his adventures after washing up on the shores of

Phoenicians after the messenger god Hermes sent by Zeus convinces Calypso to free Odysseus He is found by the beautiful princess of the Phoenicians and partakes of great hospitality from her parents the king and queen of the Phoenicians Buy a copy to keep reading

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The Cambridge Companion to the Novel Eric Bulson,2018-06-28 This Companion focuses on the novel as a global genre with a 2 000 year history The first section includes an examination of the various genres out of which it emerged epic history romance the picaresque and the different ways in which fiction and realism magical hyper and social were developed in response to specific political social and economic forces The second section focuses on how the novel works considering how it has played a crucial role in the formation of more abstract social political and familial identities The third section considers what the novel has become and will continue to become in the twenty first century It examines the recent interest in graphic novels as well as data digitization and a global literary marketplace s role in shaping the future of the novel This book will be a key resource for students and scholars studying the novel as a genre

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state of contemporary fiction the strategies of the publishing industry over recent decades and the function of literary characters Rosen traces the recent surge in minor character elaboration to the late 1960s and works such as Jean Rhys's *Wide Sargasso Sea* and Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* These early examples often recover the voices of marginalized individuals and groups As the genre has exploded between the 1980s and the present with novels about Ahab's wife Huck Finn's father and Mr Dalloway it has begun to embody the neoliberal commitments of subjective experience individual expression and agency Eventually large scale publishers capitalized on the genre as a way to appeal to educated audiences aware of the prestige of the classics and to draw in identity based niche markets Rosen's conclusion ties the understudied evolution of minor character elaboration to the theory of literary character *The Novel as Network* Tim Lanzendörfer, Corinna Norrick-Rühl, 2020-09-23 *The Novel as Network* Forms Ideas Commodities engages with the contemporary Anglophone novel and its derivatives and by products such as graphic novels comics podcasts and Quality TV This collection investigates the meaning of the novel in the larger system of contemporary media production and post print culture viewing the novel through the lens of actor network theory as a node in the novel network Chapters underscore the deep interconnection between all the aspects of the novel between the novel as a literary form as an idea and as a commodity Bringing together experts from American British and Postcolonial Studies as well as Book Publishing and Media Studies this collection offers a new vantage point to view the novel in its multifaceted expressions today *The Publishers' Circular and Booksellers' Record of British and Foreign Literature*, 1901 ***Publishers' Circular and Booksellers' Record of British and Foreign Literature*, 1893** *The Book Before Printing* David Diringer, 2013-01-17 A remarkable work For sheer weight of information there is no equal to it *The Spectator* It is probable that the earliest books were written on wood or leaves as early as the fourth millennium B C These fragile materials unfortunately have not come down to us In their absence the earliest surviving books are the clay tablets of Mesopotamia the oldest attributed to c 3500 B C On these ancient clay shards dense rows of cuneiform script record the seminal writings of mankind the Gilgamesh epic Sumerian literary catalogues Babylonian astrology Assyrian accounts of the Creation and the Flood and the Lipit Ishtar Law Code c 2000 B C predating Hammurabi and the oldest law code in human history Probably as ancient as the Mesopotamian writings or nearly so are Egyptian hieroglyphics In a sense it is the papyrus scrolls of the Egyptians preserved by that country's hot dry climate that represent the true ancestors of the modern book As the centuries passed papyrus slowly gave way to parchment the prepared skins of animals as writing material Indeed the handwritten parchment or vellum codex is the book par excellence of the Middle Ages Western European book production is only part of the story and the author is at pains to illuminate the bibliographic contributions of numerous peoples and cultures Greek and Roman book production books made in central and southern Asia the books of Africa pre Columbian America and the Far East material that is often not mentioned in Western histories of the book Based on years of painstaking research and incorporating a wealth of new material and conclusions the

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